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AMERICAN ART NEWS.

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Advice as to the placing at public or
private sale of art work of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

BUREAU OF APPRAISAL.
We are so frequently called upon to pass
upon the value of art works for collectors
and estates, for the purpose of insurance,
sale, or, more especially to determine
whether prior appraisals made to fix the
amount due under the inheritance or death
taxes are just and correct ones—and so
often find that such former appraisals have
been made by persons not qualified by ex-
perience or knowledge of art quality or
market values, with resultant deception and
often overpayments of taxes, etc.—that we
suggest to all collectors and executors the
advisability of consulting our Bureau of Ap-
praisal either in the first place or for re-
vision of other appraisals. This Bureau is
conducted by persons in every way qualified
by experience and study of art works for
many years, and especially of market val-
ues, both here and abroad; our appraisals
are made without regard to anything but
quality and values, and our charges are
moderate—our chief desire being to save
our patrons and the public from ignorant,
needless and costly appraisal expenditure.

THE NOVEMBER BURLINGTON.

The Metropolitan Museum furnishes
in a good reproduction of Botticelli's
"Last Communion of S. Jerome," the
frontispiece for the November number
of the Burlington Magazine. The text
is by Herbert P. Horne, and is the first
portion of a somewhat condensed ver-
sion, of his monograph, under a similar
caption, in the March, April and May
numbers of the Museum bulletin.
Campbell Dodgson then comments on
"Two New Drawings by Durer in the
British Museum." Martin S. Briggs
signs the first installment of an article
on "S. John's Chapel in the Church of
S. Roque, Lisbon."

In the continuation of his "Notes on
Pictures in the Royal Collections,"
Lionel Cust treats of the superb por-
trait by Velasquez in Buckingham Pal-
ace of Don Baltazar Carlos. Sir Mar-
tin Conway's second article on "The
Bamberg Treasury" is devoted to reli-
quaries. In reviewing E. A. Barber's
catalogs of the potteries at the N. Y.
Hispanic Society Museum, A. van de
Put says "The growing obligation to
look to American collections, not only
of paintings and porcelain, is made
clear in these catalogs." A. F. Ken-
drick has a second article on the "Tap-
estries at Eastnor." The Burlington
may be had of the American agent,
James B. Townsend, 15 E. 40 St.

WHAT IS A DEALER'S PROFIT?

The suit brought by a woman collec-
tor of Scranton, Pa., against a Brooklyn
art dealer, tried this week in Brooklyn,
and exclusively reported elsewhere in
our columns, brings to the front again
the old question of what is a legitimate
Dealer's profit? It transpired during
the trial, after which, unfortunately, the
Jury disagreed, that the dealer, who
was the plaintiff, while he did not admit
the defendant's claim of a too high
profit or overcharge, and disputed the
testimony of the defendant's "Experts"
as to the value of the works sold, ar-
gued that as he had not sold nor at-
tempted to sell to the defendant false
or spurious works, "he had a right to
his own profit."

The Judge ruled out the plaintiff's
contention that the case was simply
one of contract and admitted—it seems
to us—illogically, the admission of
"expert" testimony as to values.

In a general way it would seem that
the dealer is entitled to a profit, if not
based on false representation, to the
amount that he places as his selling fig-
ure, if the buyer is willing to pay that
sum.

The discovery of a rare, or even good
art work, knowledge of what it is, the
labor and time expended in securing it,
and lastly knowledge of what is the
best market or best customer for the
particular work found, it seems to us,
justifies whatever profit the dealer
chooses to demand, and can obtain.

The word extortion is often misused
in this connection and the line between
a legitimate, if large profit, the result of
all the factors above noted, for an au-
thentic art work, and the extortion,
through false pretences or wrongful in-
ducements, of the same large sum from
an innocent or ignorant buyer, should
not be and is not difficult for an honest
dealer to draw.

Who shall say that the art firm who
discovered a superior Cosway Minia-
ture in Whitechapel, London, a few
years ago, and secured it for \$50, to sell
it later on to a Philadelphia woman col-
lector for some \$5,000, did not conduct
an entirely legitimate transaction? They
had the knowledge and acumen
to know the miniature as a fine Cosway
—to have had also the luck to find and
purchase it for a song, and the Phila.
woman collector secured a miniature
which she could not have so procured
elsewhere.

The late Mr. Widener was much crit-
icised for his payment of a half million
for Rembrandt's "Mill," as were also
the dealers who sold it to him for that
enormous sum—but where else could
Mr. Widener have obtained this unique
canvas, and how many other collectors
would have been willing and able to
purchase it at the dealers' asking price
and profit?

So it would seem that the compara-
tively small case tried in Brooklyn this
week was of importance to the art trade
and collectors everywhere.

CORRESPONDENCE

Straight from Another Shoulder.

Editor American Art News:

Dear Sirs: "Straight from the Shoulder,"
who writes about "Those Exposition
Awards," in your issue of Nov. 6 appears to
make a great hit with himself. His re-
marks, however, concerning "the Guild of
Boston painters, rapidly becoming one of
the most political art corporations in the
country," fail to carry conviction to one
who is personally acquainted with practi-
cally all the members of this very innocuous
organization. It is really a harmless little
trust is this Guild—so harmless that it was
powerless, if indeed, it made any effort,
which is to be doubted, to prevent good
medals going to several Boston painters
who were "frozen out" at the time of its
organization.

As for the relatively large number of
awards, that come to artists, resident in this
part of New England, is it not possible
that there is a very simple explanation—
that better painting, all things considered,
is done in this city than in any other? This
suggestion is made by one who is not of the
"favorite pupils of a well-known master," to
whom "Straight-from-the-Shoulder" refers,
but who got his technical training—such as
he had, in the art schools of Washington and
New York. Neo-Bostonian.

Boston, Nov. 15, 1915.

Art Prizes Grab Game.

Editor AMERICAN ART NEWS:

Dear Sir: Your publication is certainly
a clearing house for news artistic. It is
unique and like a certain advertisement for
cocoa, it is both grateful and comforting to
the nerves.

Your latest acquisition to the ranks of the
letter writers "straight from the shoulder,"
is a "hummer" and a fine, direct fighter. He
has some feeling for his fellow men, artists
though they may be. What he says about
Boston in regard to the San Francisco
awards and the "grab game" is seconded by
all the painters in this tight little city, ex-
cept the ones who gave or received the
prizes.

Can't he be induced to tell more anent the
workings of the political side of modern art?
He seems to hold something in reserve that
the artists would like to know.

To succeed in art, especially as regards
attracting attention and medals, everyone
knows that a "pusher" or a "puller" is nec-
essary. Almost every well-known painter
has been pushed, hauled or shoved into his
present position. He, in turn, hauls and
pushes and shoves for those he is interested
in, or those who will directly or indirectly
help him.

Name the artist who has succeeded with-
out shove or push?

One Not Without Success.

Boston, Mass., Nov. 16, 1915.

ART NEWS VALUED.

Can't Do Without It.

Editor AMERICAN ART NEWS:

Dear Sir: Enclosed please find cheque for
next year's subscription. I couldn't do with-
out you.

Yours Very Truly,

Caroline Bean Blommers.

Smithtown Branch, Long Island.

Nov. 15, 1915.

Don't Like to Miss a Copy.

Editor AMERICAN ART NEWS:

Dear Sir: I enclose cheque for renewal of
my subscription to the AMERICAN ART NEWS.
I have enjoyed your journal for several
years and don't like to miss an issue. I like
to be well posted on all the art news.

Yours Truly,

Eliza V. Haigh.

Winsted, Conn., Nov. 14, 1915.

OBITUARY.

Count Edward M. Grunwaldt.

Count Edward M. Grunwaldt, a Russian
nobleman, who became known to Ameri-
can art lovers and the trade here, through
his handling of the Russian art exhibit at
the St. Louis Exposition of 1904, died in a
lodging house room, and in poverty, in this
city, on Wednesday last (aged 55).

Count Grunwaldt was a brother of the
noted Russian furrier of Paris, Paul Grun-
waldt, and once represented Russia at The
Hague.

Count Grunwaldt brought to St. Louis
over 500 pictures and art objects for the
St. Louis Fair, the charges having been
guaranteed by the Russian Government.
Owing to the Russo-Japanese war these
were never paid and the Count brought the
collection to New York after the Exposi-
tion's close, and opening a gallery on Fifth
Ave. near 27 St., attempted to sell it there,
at first at private sale, and afterwards
through various auctions. But the Ameri-
can public did not take kindly to modern
Russian art, and he was unsuccessful. The
pictures and objects were attached for debt
and, it is claimed, a N. Y. lawyer, Henry
Kowalsky, secured the works through a
bill of sale and the Count lost them. Re-
turning to Russia he was exonerated by
his government from any blame in the loss
of the works and tried to raise funds to
repurchase them, but in vain.

HENRY MOSLER MAY RECOVER.

Henry Mosler, the veteran American fig-
ure and genre painter, who fractured his
skull, through a fall when alighting from
a trolley car on Tuesday night, has a chance
of recovery, said his son, Dr. Fred'k H.
Mosler, as the ART NEWS goes to press.

Henry Mosler was born in New York in
1841 but was taken as a child to Cincin-
natti, where he spent his youth. He studied
art there under James H. Beard, and under
Mucke, Wagner and Kindler in Munich, and
Hebert in Paris. He won a number of
medals and honors in Europe and this

country, notably the Royal Munich Acad-
emy medal in 1874, the Gold Medal at the
Nice International Exhibition in 1884, the
prize of \$2,500 at the Prize Fund Exhi-
bition, New York in 1885, several Salon med-
als, the gold medal and diploma of honor
at the Atlanta Exposition of 1895, the
Clarke prize at the Academy of Design
in 1896, and a gold medal at the Charleston
Exposition of 1902. His "The Return" was
the first picture by an American artist pur-
chased by the French Government for the
Luxembourg. His "Wedding Feast in
Brittany" is in the Metropolitan Museum,
and other distinguished works from his
brush are in the Corcoran Gallery, Wash-
ington, the Cincinnati and Toledo Mu-
seums and the Pa. Academy, Phila.

A few years ago Mr. Mosler created a
sensation in art circles by resigning his
membership in the Academy of Design.

The artist is the last of the few strong
American figure and genre painters who
fostered and kept alive here the teachings
and traditions of the modern German Mun-
ich and Dusseldorf masters.

SOMEWHAT SENTIMENTAL!

"More light," Goethe's last words.
"What kind of light? Sunlight, moon-
light, candlelight. Perhaps world-light.
But why not the brightest yet softest
light of all—the light that lies in wom-
an's eyes?"

"Goethe knew it well. The many roman-
tic episodes in his career testify to that.
The eyes of many women beamed upon
him—the mild light of the blonde, the
lightning flashes of the brunette. Most
great men bask in the light that lies in
woman's eyes. Only the painter must re-
gard it objectively in order that he may
interpret it in its infinite beauty and variety.
And this is especially true of the portrait
painter.

"By 'more light' Goethe might have
meant 'the light that lies in woman's eyes,'
but, of course, he didn't; while by 'more
light' the portrait painter means merely
a readjustment of the hangings at his win-
dow. To him the light that lies in woman's
eyes is something to be expressed in terms
of paint; something to be gathered up from
his palette on the end of his brush and by
a delicate turn of his wrist transferred to
canvas.

"Thus it has been interpreted by Mr.
August Benziger, who is showing several
portraits in his studio; portraits in which
one views the light that lies in woman's
eyes and portraits that limn the meditative
features of men of mark. Mr. Benziger is
happy in his sitters and they in him"—Gus-
tave Kobbé in N. Y. Sunday Herald.

A GREAT JORDAENS.

The important example of Jordaens "The
Triumph of Religion," reproduced in this
issue is owned by Dr. Geo. B. Reuling of
Baltimore and comes from the collection
of Privy Councillor David van Albegg of
Darmstadt. It is said to have been pre-
sented to him by King Johann of Saxony
for valuable services, involving great finan-
cial sacrifices, during the Napoleonic in-
vasion of that country. This work was
considered by Prof. Cornelius of the Stadel
Institute at Frankfurt one of the most
dignified and harmonious compositions of
the master and actually superior to Ru-
bens.

Sir Walter Armstrong, the distinguished
British art authority and director of the
Royal Dublin Gallery, writing to Dr. Reul-
ing, said "your painting is entirely by the
hand of Jacques Jordaens and is actually
an improvement on our presentation of the
same subject in the Dublin Gallery, in as
much as the figures are more favorably
posed, and the background is let up by a
full sun of glory, while in our picture the
background is opaque. Yours may be the
first conception of the work or it may be
an improved repetition of the subject.

"Several of the principal authorities
here" considered it the most important
work of Jordaens they had seen in the
U. S. Any further details regarding the
picture may be obtained at the AMERICAN
ART NEWS offices.

The painting represents the "Victory of
the New Testament over the Old." Christ,
the infant on the globe, offers his heart for
the love of Humanity. The kneeling figure
at the right represents Pope Gregory IX,
with his Cardinal. Above him stands the
youthful figure of St. Sebastian and next
him St. Catharine with the wheel, and St.
Barbara, with the lily.

The centre is occupied by the conven-
tional Lion of St. Jerome standing in the
midst of the glory of the Sun. This Sir
William Armstrong of the Dublin Gallery,
considers a great improvement over the
picture of the same subject owned by the
Gallery.

In front of the Lion kneels the figure of
the old and decrepit St. Gerome, and next
him, to the left, the figure of Bishop Am-
brose. Above are Sts. Peter and Paul sur-
rounded by cherubs.